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DANIEL, EDWIN LEWIS. Painting: Studio Interior Series. (1972) Directed
by: Mr. Andrew Martin. pp. 3

Presented here is a series of paintings of studio environments exploring relationships of form as affected by light and color. The procedure is one of intuitive, direct oil painting from the subject matter which I have not attempted to arrange, contrive, or document. Resulting are honest and truthful visual statements of order and aesthetic relationships found in disordered environments.

PAINTING: STUDIO INTERIOR SERIES

by

Edwin Lewis Daniel

A Thesis Submitted to
the Faculty of the Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Master of Fine Arts

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Approved by

Andrew Martin
Thesis Adviser

APPROVAL SHEET

This thesis has been approved by the following committee of
the Faculty of the Graduate School at The University of North Carolina
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1/13/72
Date of Examination

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CATALOGUE

Studio Interior Series	#1	10½"x13½"	Oil On Paper
Studio Interior Series	#2	10"x12"	Oil On Paper
Studio Interior Series	#3	12"x16"	Oil On Canvas
Studio Interior Series	#4	14"x14"	Oil On Canvas
Studio Interior Series	#5	8"x10"	Oil On Canvas
Studio Interior Series	#6	10"x12"	Oil On Canvas
Studio Interior Series	#7	12"x14"	Oil On Canvas
Studio Interior Series	#8	10"x12"	Oil On Canvas
Studio Interior Series	#9	12"x14"	Oil On Canvas
Studio Interior Series	#10	9"x14"	Oil On Canvas
Studio Interior Series	#11	9"x14"	Oil On Canvas
Studio Interior Series	#12	10"x14"	Oil On Canvas

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In an age of science and technology, of radical art expressions in the form of minimal configurations, kinetic structures, found object conglomerates, environments, happenings, and psychedelic renderings, I have chosen a simple realistic approach for my thesis. In search of basic truths, I have attempted to satisfy my sensibilities in recording personal feelings toward my environment, the art studio.

My proposition was to seek, investigate, and record relationships of forms as affected by light and color in an environmental situation; relationships that consciously or unconsciously affect my feeling for everyday surroundings; relationships that act as an explosive nucleus for a wide range of artistic possibilities. It is to these relationships that I respond aesthetically; simple truths and beauty I find in cluttered and disordered environments.

Because of the familiarity and association with studio objects, they evoke responses to object relationships within the environment rather than appearing as mere entities. To become oriented to the disorder and clutter I am challenged instinctively to seek some form of order.

Constant changes in studio situations, the disappearing, reappearing, and shifting of object-forms, in addition to constant changes in light quality, are exciting and challenging but they created many problems in completing this series. At times the compositions in progress were abandoned for new ones, due to loss of the initial intuitive response to a certain situation or a keener response to a newly created one.

My immediate interest was to record my personal response under more problematic conditions: the complexities of contemporary light qualities as well as various light sources. I worked in daylight, artificial light, and a combination of both to explore the effects of different light quality. It was observed that the absence of rigid delineations and edges softened the overall effect, thus strengthening the atmospheric quality and dispersion as light bent and turned in and around forms, relating them to each other. Artificial light presented the most problems because of its tendency to dispel color reaction, create stronger contrasts and edges, and distort form, destroying the overall atmospheric quality. It was under these conditions that a tendency to slip into over-emphasis of object rather than object relationship existed.

My first compositions, painted in natural or daylight, have vague and impressionistic qualities. However, as I became more involved with the influence of various artificial light sources, a clearer, more distinct quality resulted, as edges, delineations, and forms were strengthened by the interplay of light.

I have used an intuitive, direct approach with oils in attempting to achieve a concept of totality and unity, observing each object-form, its reaction to light and color influence, and its relationship to other object-forms. By observing and grasping the total effect of the environment and responding intuitively, without preliminary sketch studies, I found that the resultant visual interpretation presented a truthful statement of the existing form relationships and was aesthetically satisfying.

The twelve paintings presented in the series are small in scale, ranging in size from 8"x10" to 12"x16". In most instances and where the most desired results were obtained, the paintings were done alla prima. Some were painted on dry, tinted backgrounds of pale yellow or grey to explore the light quality of color over color. The predominant presence of greys and ochres is due in part to local color as well as light influence.

In doing research for this study, the interior paintings of Vermeer, Saenredam, and other seventeenth century Dutch masters have greatly influenced me in light and color quality. Compositional space qualities of the work of Post-Impressionist Degas, the form of Cezanne, and the direct realism of Manet and Goya have also been inspirational.